

BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, NINETEEN-EIGHTEEN



TOBIT BLIND—ETCHING BY REMBRANDT. IN THE
CLARENCE BUCKINGHAM COLLECTION OF PRINTS

Notice to Reader.—When you finish
reading this magazine place a 1-cent
stamp on this notice, hand same to any
postal employe, and it will be placed in
the hands of our soldiers or sailors at
the front. No wrapping—no address.
A. S. Burlison, Postmaster-General.



ANNECY VASE, DESIGNED AND EXECUTED BY M. GÉBLEUX. MULTICOLOR DECORATION OF HOLLY, PEONIES, OAK LEAVES, AND SNOW CRYSTALS. ONE OF A NUMBER OF PIECES OF SÈVRES PORCELAIN PRESENTED TO THE ART INSTITUTE BY THE FRENCH GOVERNMENT.

ART AND THE ALLIES

AS civil life becomes more and more compact under the intense economies of war, and most of all in those countries where the pressure has become greatest, the resiliency of the human spirit seems to reveal itself with increasing persistency. Above all it is of interest to note what choice the severely disciplined people are making as regards wheat and chaff. To many of our countrymen the facts set forth in a letter from one of the friends of the Institute, from which we quote below, will be something of a surprise, particularly when it is realized that the dates given are among those darkest days of 1918 when the shells of the enemy were all but shattering the windows of the Louvre, and when the British armies were, in the words of one of their own officers, "fighting with their backs to the wall."

"At the Degas sale which took place on March 26 and 27," writes our correspondent, "the total realized from the sale of ninety-three lots of pictures was over two million francs. The Louvre is reported to have paid four hundred thousand francs plus twenty per cent taxes for Degas' painting 'La Famille.' At about the same time, at Christie's in London, the portrait of Mrs. Colin MacKenzie by Raeburn (a canvas of thirty by twenty-five inches) brought twelve thousand six hundred pounds, which appears to be a record price for a Raeburn of this size sold at auction. At the same sale Romney's portrait of Joseph Brant was purchased by the British Society for the Collection of Data Concerning the

War, for the National Gallery of Canada for five thousand two hundred and fifty pounds. Other paintings by Raeburn, Romney, and Hoppner brought very large prices in this sale.

"We are reliably informed that similar conditions prevail in the hard-pressed countries of the enemy. The Oppenheim Sale, which took place in Berlin on March 28 and 29, brought a total of nearly four million five hundred thousand marks—and this without the competition of bidders from the Allied countries. The highest price paid was eight hundred thousand marks for a painting by Petrus Christus—a record price for a picture by this master. Even at the depreciated value of the mark this would amount to approximately one hundred forty-four thousand dollars." Reports brought by Americans who came from Germany after the entrance of the United States into the war are that the sales of the Exhibition of the Glas Palast in Munich in 1917 were of a record-breaking size.

The war is indeed a filter of essentials. When the last crisis is past we shall have a new conception of what things are vital. Pursuits which were regarded as the pastime of cloistered intellectuals become pertinent under the glare of star shells; little philosophies which once impressed us because we thought they were "practical" fall cold and impotent before a people aflame with a new-kindled idealism. Even before the phrase "having one's head in the clouds" has lost its opprobrium we are proclaiming that the men in the clouds will win the war for us. It is only with the most



ALTAR CROSS IN APPLIED ARTS EXHIBITION. LENT BY ST. LUKE'S CHURCH, EVANSTON. MULHOLLAND BROTHERS, DESIGNERS AND MAKERS; JOHN PAULDING, SCULPTOR

vigorous imagination that we are equipped fully to grasp the world's now

swiftly changing standards of value.

An interesting phase of this matter is brought out in the *Burlington Magazine* (London) for June 1918, under the heading "Art by Weight," a portion of which we quote:

"Those of us who have not observed history from the economic point of view are naturally surprised at the large and still increasing prices fetched by all kinds of works of art during the long continuance of war. We might expect the precious metals and minerals to rise in value, but the rise in the value of works of art is in almost precisely inverse ratio to the cost of their material and also to their utility. The art of architecture, the most utilitarian of all, has almost ceased except for military purposes, and objects of the cheapest materials, such as pigments and their foundations, have risen in price far higher than objects made of stone or the baser metals; while among glyptic works those of the commoner have risen higher than those of the rarer substances. Historians of social life tell us that the same phenomenon appears in the great cataclysms of past times; and it is as if mankind valued human work most at the very times when it is most prodigal of human life. The low proportion which the material has in this enhanced war-value is particularly noticeable in the case of gold and silver-smithery. The value of badly designed jewellery and plate has gone up no higher than the value of its material, fixed by law.

These alone are unsaleable, as may be seen in the interesting experiment now being carried out at 39 Old Bond Street for the benefit of the Red Cross and the Order of St. John of Jerusalem in England. Here all kinds of gold and silver work are collected as gifts to the two Orders. Many of the gifts are objects of beauty and artistic merit and some have historic or documentary interest; these are re-sold at the enhanced war-prices, but many more, objects of misapplied ingenuity, are thrown into boxes and sent to the Mint to be turned into bullion."

Surely these significant instances will give even the materialist pause. In the midst of this incredible conflict, when material resources seem all important, we find people clinging tenaciously to the beautiful and rating its value to them even above what it has been in times of peace.

COMING EXHIBITIONS

IN the Thirty-first Annual Exhibition of American Oil Paintings and Sculpture, which opens with a reception on Thursday afternoon, November 7, the regular prizes and medals will be awarded: the Mr. and Mrs. Frank G. Logan medal and the Potter Palmer gold medal, with their accompanying money prizes; the Norman Wait Harris silver and bronze medals with prizes; the Martin B. Cahn prize; the Edward B. Butler popular prize.

The Potter Palmer gold medal and

the Norman Wait Harris silver and bronze medals, with their accompanying money prizes, are to be awarded by the jury; the Logan medal and prize and the Cahn prize by the Art Committee of the Art Institute. Honorable mentions—one for a landscape, one for an architectural subject, one for a portrait or a figure piece, and three for sculpture—will be given by the jury.

In addition to the exhibitions previously announced for January there will be held one by Abbott H. Thayer of studies of protective coloring in nature and one of woodcuts by Gustave Baumann. The Chicago artists' annual exhibition will be installed from February 13 to March 30, 1919, and the annual showing of etchings by the Chicago Society of Etchers will occur in April. Other exhibitions scheduled for April are paintings by Gari Melchers, Robert Henri, and a group of Canadian painters. In May comes the annual water color show, along with the Art Students' League exhibition and one of paintings by the Taos group of painters. The calendar is found on page 134.

APPLIED ARTS EXHIBITION

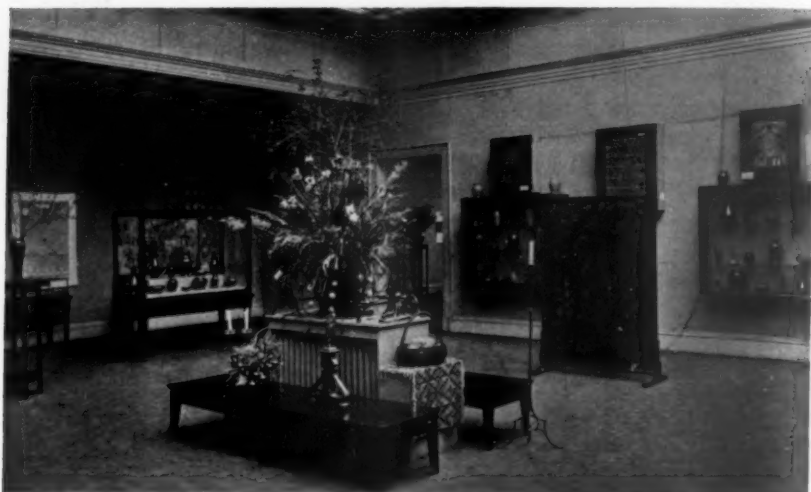
THE EXHIBITION of applied arts, which closed on Sunday, October 27, was one of the most noteworthy of the seventeen held since the inception of annual applied arts exhibitions in 1902.

An unusual note in the installation of the exhibition was the use of winter bouquets for decoration—artistic combinations of suitable containers with dried leaves, flowers, and berries—the work of various exhibitors.

Weavings from seven craftsmen in widely scattered parts of the country offered the opportunity of possessing truly beautiful coverlets, cushion covers, table runners, and bags. The artist-weaver is not handicapped by the "dye situation"; his use of artificial silk, mercerized cotton, and wool is an argument for conservation when he produces an article which will outlast the average human life. Other textiles, "decorated," proved that they can add to the charm and beauty of a room quite as well as a painting can: A "Snowstorm" or a "Centaur" in batik is an example, not of craftwork, but of art; "Fallen leaves" or a "Day in summer" provides a touch of color as a scarf or a hanging; and the old-fashioned patchwork or appliqué quilt deserves a new interest when it appears with nursery pictures and jingles.

Pottery for every purpose was both practical and beautiful, from the simple brown-glazed flower vase to the handsome jar of Persian color and design; new forms, new colors, and new glazes vied in appeal with adaptations from the antique. Other crafts were represented by silver tea sets, candlesticks, and tableware; jewelry with precious and semi-precious stones in handwrought settings of gold or silver; tooled and illuminated bindings for favored editions; panels of stained glass designed for use in churches; metalwork details for homes or public buildings.

The prizes were awarded as follows: The Mrs. J. Ogden Armour prize to Newcomb College, New Orleans, for a collection of pottery; the Mrs. Hubbard Carpenter prize to Mrs. Josephine H. Shaw, Duxbury, Mass., for a group of



VIEW OF A GALLERY IN THE APPLIED ARTS EXHIBITION

four crosses; the Mrs. Avery Coonley prizes to Mrs. Mary M. Atwater, Basin, Mont., for a "Whig rose" coverlet and an orange and brown coverlet, and to John Armstrong, Pawtucket, R. I., for a collection of weavings; the Thomas J. Dee prize for work in gold to Faith B. Caruthers, Norwich, Conn., for a gold pendant with zircon, topaz, and pearls; the Mr. and Mrs. Frank G. Logan prizes: one hundred dollar prizes to William A. Davis, Chicago, for a collection of weavings ("Victory" coverlet, purchase), and to North Bennett Street Industrial School, Boston, for an exhibit of pottery; fifty dollar prizes to Mrs. Edith A. Hall, Stamford, Conn., for a collection of needlework (purchase of green linen set), and to Samuel Yellin, Philadelphia, for wrought iron work; twenty-five dollar prize to Bertram Hartman, Plainfield, N. J., for batik, "The centaur;" the Municipal Art

League of Chicago prizes to the Henry B. Favill School of Occupations, Chicago, for a group of work; to Mrs. S. S. Frackleton, Chicago, for illuminations; to Mrs. Clarissa Smith, Chicago, for embroideries; to Miss Polly Carpenter, Chicago, for bronze, "The lotus;" the Mrs. Julius Rosenwald prize to Mrs. Nelson Fiske, Isle La Motte, Vt., for home-dyed, hand-woven curtains.

CHINESE POTTERY AND SCULPTURE

OPPORTUNITIES for enjoying the virile products of the potters and sculptors of the Han and T'ang periods have not been numerous in this country; therefore all lovers of early Chinese art will be interested in the small but unusually fine collection that has been placed on view in the exhibition gallery of Gunsaulus Hall. The collections of the Field Museum, Mrs.

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LOAN EXHIBITION OF CHINESE POTTERY AND SCULPTURE

William J. Calhoun, George H. Suddard, Miss Maud Buckingham, and an anonymous "lover of Chinese art," have all contributed their rarest treasures. Mr. William O. Goodman's rubbings of tomb reliefs in the province of Shantung are shown in three panels on the gallery walls.

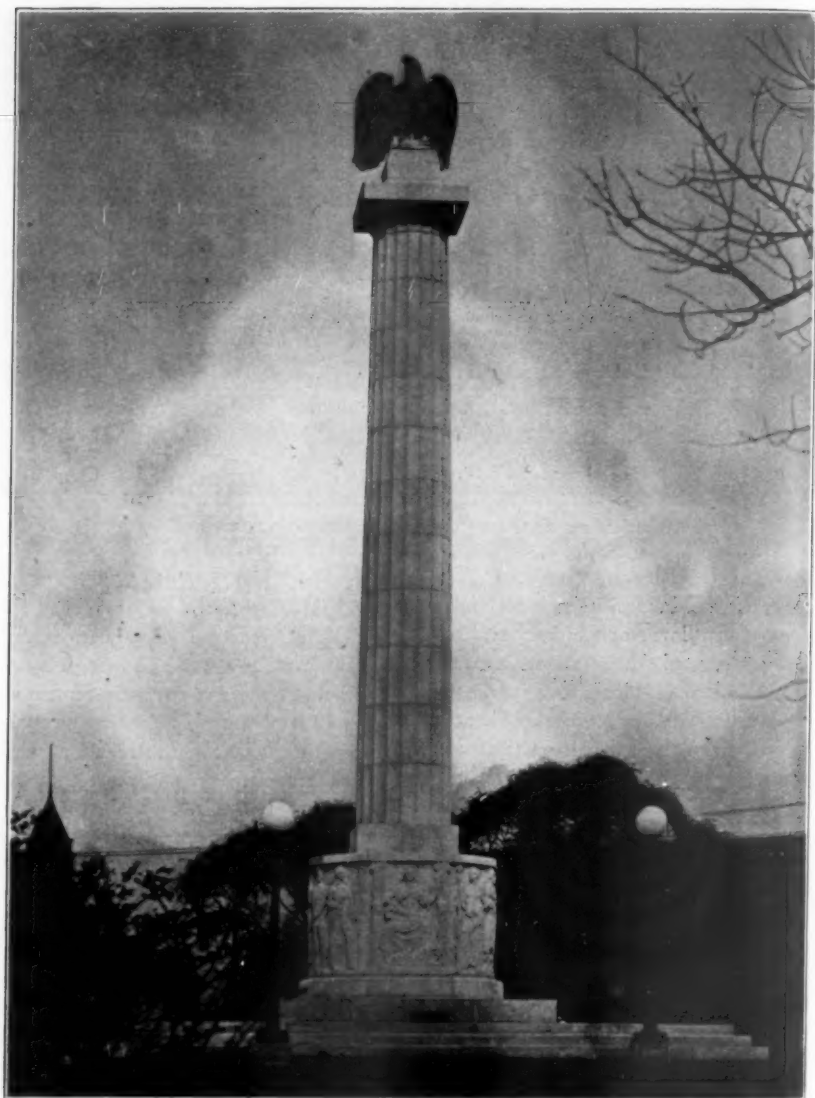
In the December BULLETIN an extended account will be given of the most remarkable pieces: an early porcelain vase of the third century A. D., lent by the Field Museum; a triumphant "God of Death" standing on a bull, of T'ang ancestry, from the Suddard gift; a low bowl of iridescent layers of gold and silver lustre, one of a number of pieces lent by the anonymous collector, and a funeral cup of unusual pattern. Two probably unique specimens are a mastiff and a pig, of Han origin, excavated by Dr. Berthold Laufer, of the Mrs. T. B. Blackstone Expedition.

THE ART ALLIANCE

THE Central States Chapter of the Art Alliance of America was formally organized in two meetings held at the Art Institute September 25 and October 2. At the first meeting, at which plans for organization were laid, there were present representatives from over two-thirds of all the large industries of Chicago, along with many artists and art workers.

In accordance with the primary aim of the society—a permanent, close alliance of art and industry—the officers and directors elected represent diversified interests which unite in the common aim. George A. Stephens was elected President, Lionel Robertson Vice-President, Eames MacVeagh Secretary, and Frank G. Logan Treasurer. The Directors are the following:

Edwin S. Barrie, B. Bennett, E. H. Bennett, Harold Bradley, Emma



THE ILLINOIS CENTENNIAL MONUMENT. HENRY BACON, ARCHITECT; EVELYN B. LONGMAN, SCULPTOR.
ERECTED TO COMMEMORATE THE ONE HUNDREDTH ANNIVERSARY OF THE ADMISSION OF ILLINOIS AS
A STATE IN THE UNION. DEDICATED IN LOGAN SQUARE, CHICAGO, OCTOBER 13, 1918.
ERECTED FROM THE B. F. FERGUSON MONUMENT FUND



ALEXANDER HAMILTON MONUMENT IN GRANT PARK. DEDICATED SEPTEMBER 28.

Church, Paul Cowles, Nancy Cox-McCormack, Fletcher Dobyns, George W. Eggers, William Evans, Walter Faithorn, Arthur Farwell, William D. Gates, John M. Glenn, William Juergens, Leonide C. Lavaron, J. P. MacAvoy, Mme. Marguerite, William D. Nesbitt, William B. Owen, Pauline Palmer, Marvin Poole, Jessie McC. Rawleigh, Alexander Revell, Carl Roden, Mrs. Julius Rosenwald, William Rothschild, Walter Sargent, John W. Scott, W. N. Selig, Ralph F. Seymour, J. C. Shaffer, John G. Shedd, Mrs. Eleanor Slagle, Franklin P. Smith, Jessie Spafford, Carmon Thomson, John F. Voigt, Fred P. Volland, Carleton White.

This new chapter is a local expression of the almost countrywide awakening to the importance of art in industry which is now occurring. Not only are art museums, as might be expected, preaching

this credo in their publications and their art schools, but newspapers also are devoting editorial space to it. A recent issue of the *Philadelphia Evening Bulletin*, editorially discusses "Making Art Profitable," and the *Chicago Herald and Examiner*, on October 11, pleads the case in part as follows:

"Industrial art education has long held an important place in Europe. By us it has been treated as a negligible quantity. . . . The United States. . . is an industrial nation without industrial art.

"France has thirty-two industrial art schools with pupils drawn from 221 schools of design; in England there are thirty-seven centers, all affiliated with the Royal College of Art at South Kensington in London; Germany in 1912 had fifty-nine industrial art schools, of which twenty-four were devoted each to a special industry. In contrast to this the



CZECH—MEDAL IN BLEWETT LEE COLLECTION

United States has only three general and four special industrial art schools, together with a few classes in industrial art subjects in ten additional schools. . .

"Is it not about time that we Americanize industrial art and rescue it from foreign domination, educate our abundant native talent and develop the army of designers and craftsmen who will be needed to carry on our own industries?"

The Central States Chapter of the Art Alliance deserves the enthusiastic, continuous support of everyone who hopes for the successful establishment in industry of fine American design.

NOTES

OUR SOLDIERS—The Art Students' War Relief Association is sending out a second bulletin, called "Crayon and Casque," to the Trustees, former students, and employees who are in Service, 442. This magazine contains letters to the boys from Mr. Keane and Armour Institute,

extracts from letters from the boys in khaki and blue, poetry on the subject of "SOX," reproductions of some war work by Herbert Morton Stoops, and an Honor Roll. The Association is collecting for its historical records photographs of all Art Institute boys in the Service. Announcement is made in "Crayon and Casque" of plans to hold an exhibition of work done by artist-soldiers of the School, and a request is made for all work done "over there," from pencil sketches to finished oil paintings.

The gold stars on the Art Institute Service Flag are for Lieut. Dinsmore Ely, Lieut. J. Alexander Bayne, Lieut. Walter E. Schafer, Corp. George A. Faul, and Fred E. Schroeder, five artist-soldiers who have sacrificed lives and talents for their country.

THE LECTURES—Walter Scott Perry's second lecture, on November 12, will describe India and the great Mohammedan empire; Ahmadabad and its artistic ruins; Delhi, the capital city; palaces and mosques; old Delhi and its extensive ruins; the Kutub Minar; Agra, the beautiful city of the Moguls; forts, palaces, and audience halls; tomb of I'timadu-daulah; exquisite inlaid work; the Taj Mahal with its beautiful gardens and fountains, its wealth of mosaics and precious stones.

Albert Kelsey, of Philadelphia, whose lecture on November 19 tells of "Two Exciting Adventures in the Realm of Art," is an architect and writer. He was the winner in 1896 of the Traveling Scholarship in Architecture at the University of Pennsylvania and later was the associate of M. Paul Cret in the

creation of the buildings and the "Blue Aztec Garden" of the Pan-American Union in Washington, D. C. His lecture treats of the designing and construction of that unique and distinguished example of architecture, which its donor considered "the most beautiful building in the world after the Taj Mahal."

On November 26 the program will consist in a presentation of Armenian folk songs by Miss Nouvart Dzeron, a former student of the Art Institute School. She will first recite the story of the songs and then sing them, Mr. Haig Shekerjian assisting with violin obligatos and Miss Frances Witwer with piano accompaniments. They will wear the native Armenian costume.

The No, the classic drama of Japan, almost unknown in the occident and even in Japan confined to the more aristocratic and cultured classes, will be comprehensively portrayed in lecture and dance by Mrs. Elise J. Blattner and her daughter, Miss Clara Blattner, on the afternoon of December 3. Miss Blattner, after five years or more of study in Japan, speaks Japanese fluently. She will give a demonstration in costume of the No mai (the classic dance). The lecture will be illustrated by the stereopticon.

Loring Underwood, a landscape architect from Boston, will describe the charm of quaint Colonial gardens in his lecture, December 10, on "Old New England Gardens," illustrated by autochrome plates. This lecture was postponed from last year. Mr. Underwood is the author of "The Garden and its Accessories" and "The Underwood Garden Diary."



FIGURINES IN APPLIED ARTS EXHIBITION
DESIGNED AND MADE BY LILIAN E. WHITEKER

DEDICATION OF TWO MONUMENTS
—On the afternoon of September 28 the dedicatory exercises of the second monument erected from the B. F. Ferguson Fund, a memorial to Alexander Hamilton, were held in Grant Park at Monroe Street, where the statue has been placed. Mr. W. Tudor ApMadoc, chairman, after a brief introductory speech, presented the speakers. An eloquent invocation was made by Bishop Samuel Fallows. The address, on the monument and the great American financier whom it commemorates, was delivered by Mr. John F. Voigt, a prominent Illinois lawyer and member of the Hamilton Club of Chicago. Mr. Frank G. Logan, Vice-President of the Trustees of the Ferguson Fund, gave the speech of presentation and Mr. Roy O. West, representative of the South Park Commissioners, the speech of acceptance of the gift. Miss Barbara Blatchford, a descendant of Alexander Hamilton, un-



LA RUE DE LA BOUCHERIE, LIMOGES—DRAWING BY HERMAN WEBSTER

veiled the statue. A detachment of soldiers and the sailors' band which played the national anthems gave military dignity to the ceremony. The sculptor of the Hamilton statue was Bela Lyon Pratt, who died in May 1917. Charles A. Coolidge, of Boston, designed the architectural setting.

The dedication of the Illinois Centennial Monument in Logan Square, the third work to be erected from the Ferguson Fund, took place on Sunday, October 13. This monument (reproduced on page 128 of this BULLETIN) commemorates the one hundredth anniversary of Illinois as a state in the Union. Henry Bacon, of New York, is the architect, and Evelyn B. Longman, of New York, is the sculptor. Both Mr. Bacon and Miss

Longman were present at the dedication, which was arranged by the Illinois Centennial Committee of Chicago, Mr. W. Tudor ApMadoc, chairman. To an audience of over ten thousand, Governor Frank O. Lowden gave the address in honor of the occasion. The invocation was given by Rev. John Timothy Stone. Mr. Charles L. Hutchinson, President of the Trustees of the Ferguson Fund, made the presentation speech, and Mr. Jens C. Hansen voiced the acceptance of the monument by the board of West Chicago Park Commissioners. Groups from three west parks, Holstein, Eckhart, and Pulaski, presented tableaux of four periods in the history of the United States—the period of the Indians, of the French priests, the Civil War, and the



COUNTRYLESS—EXHIBITION OF SERBIAN WAR PHOTOGRAPHS

present war. The music was by the Chicago Band. The Hamilton Monument is reproduced on page 129.

JAPANESE PRINT EXHIBITION—A selection of color prints by Torii Kiyonaga from the Clarence Buckingham collection has been hung in Gallery 46—to remain about two months. The forty-seven prints shown are less than half the number by that artist in the collection. With the exception of the pillar prints, some of which are toned from exposure, they are in extraordinarily fine condition, and among them are excellent impressions of some of Kiyonaga's most distinguished designs.

SATURDAY SKETCH CLASS—A Saturday morning sketch class of the figure, primarily of interest to teachers, has been included this year in the curriculum of the Art Institute School.

LIBRARY NOTES

THE RYERSON LIBRARY has added to its collection of war books two volumes of drawings which are vibrant with the moods of the conflict overseas: Bernard Naudin has suggested for us in his charcoal sketches the *soldat's* indifference to discomfort, the humor of an unconscious pose, the pathos of a child clinging to a doll; in the work of Gautier the appeal of color is added to that of line. There is the wasted horror after the battle's passing, the bitterness of moonlight through the shell-ruined roof of a civilian shelter, the glare of snow scarred by the gash of a trench, soldiers alert at the listening post or relaxed in the dugout or stolidly carrying on through mud and storm.

In contrast to the struggles of war, in their intensity of subject and expression, another book portrays the labors of peace. There are one hundred drawings by

Vincent Van Gogh, the originals of which are in the museum of Dordrecht. As we turn the pages, we are many times reminded of Millet's immortal peasants.

In the Photograph and Lantern Slide Department a gratifying development is the cordial response to press notices on the part of two great institutions—the Business World and the Church—which are just beginning to awaken to the op-

portunity that lies at their disposal. The publishing firm in particular finds in the large collection of photographs a liberal supply of excellent illustrative material, the need for which is not easy to fill in war times; while the Church in its ever widening activity sees the opportunity of using the lantern slides, photographs, and postcards in lectures for its boys' clubs and social gatherings and as illustrations for its Sunday School classes.

EXHIBITIONS

NOVEMBER, 1918—MAY, 1919

November 7, 1918—January 1, 1919, inclusive—(1) Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.

(2)—Twenty-sixth annual exhibition by the Atlan Ceramic Art Club.

January, 1919—(1) Exhibition of medals by T. Spicer-Simson and paintings by Henri Caro-Delvaile.

(2) Exhibition of paintings by Jonas Lie.

(3) Exhibition of paintings by Louis Kronberg.

(4) Exhibition of paintings arranged by the Friends of Our Native Landscape.

(5) Studies of protective coloring in nature by Abbott H. Thayer.

(6) Color woodcuts by Gustave Baumann.

February 13—March 30, inclusive—Twenty-third Annual Exhibition of Works by Artists of Chicago and Vicinity.

April (Dates to be announced)—(1) Exhibition of paintings by Gari Melchers.

(2) Exhibition of paintings by Robert Henri.

(3) Exhibition of paintings by a group of Canadian painters.

(4) Ninth annual exhibition of American etchings under the management of the Chicago Society of Etchers.

May (Dates to be announced)—(1) Annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by the Taos group of painters.

(3) Annual exhibition by the Art Students' League of Chicago.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

NOVEMBER

- 1 Lecture: "Contemporary French sculpture." Lorado Taft.
- 5 Lecture: "India: the life, religion, and art of the Hindus and Buddhists." Walter Scott Perry.
- 8 Lecture: "Contemporary French sculpture." Lorado Taft.
- 12 Lecture: "India and the great Mohammedan empire." Walter Scott Perry.
- 15 Lecture: "Contemporary French sculpture." Lorado Taft.
- 19 Lecture: "Two exciting adventures in the realm of art." Albert Kelsey.
- 22 Lecture: "Sculpture of Central Europe." Lorado Taft.
- 26 Concert: "The folk songs of Armenia," in costume. Nouvart Dzeron.
- 29 Thanksgiving holiday. No lecture.

DECEMBER

- 3 Lecture and dance: "The classic drama of Japan—the No." Mrs. Elise J. Blattner and Miss Clara Blattner.
- 6 Lecture: "English sculpture." Lorado Taft.
- 10 Lecture: "Old New England gardens." Loring Underwood.
- 13 Lecture: "American sculpture." Lorado Taft.
- 17 Concert. By members of the Chicago Symphony Orchestra.
- 20 Lecture: "American sculpture." Lorado Taft.
- 24 Christmas holiday. No lecture.
- 31 Christmas holiday. No lecture.

JANUARY

- 7 Concert. By members of the Chicago Symphony Orchestra.
- 14 Lecture: "The colors of the sky." Henry Turner Bailey.
- 21 Lecture: "The story of costume." Harold Haven Brown.
- 28 Lecture: "The war and art." John Cowper Powys.

FEBRUARY

- 4 Lecture: "Phases of Japanese life: I—"The Nosatsu Kai.'" Frederick Starr.
- 11 Lecture: "Phases of Japanese life: II—"Ema.'" Frederick Starr.
- 18 Concert. By members of the Chicago Symphony Orchestra.
- 25 Lecture: "Irish mediaeval architecture." Dr. Ian C. Hannah.

LECTURES ON ARCHITECTURE

Eight lectures on architecture, illustrated by the stereopticon, Monday afternoons at 4 o'clock, beginning January 6. Thomas Eddy Tallmadge.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock, beginning October 6. Admission 10 cents.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

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THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Twelve thousand volumes, 35,000 photographs, and 18,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 8 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations	25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.	
Part I. Oriental and Early Greek Art	25c
Part II. Early Greek Sculpture	25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c
Catalogue of Etchings by Joseph Pennell.	
Joseph Brooks Fair Collection	25c
Catalogue of Etchings by Anders Zorn.	
Wallace L. DeWolf Collection	25c
Catalogue of current exhibitions	5 to 50c

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 33c each, 8c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

LUNCH ROOM—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 3 p. m. Ground floor.

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